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23

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### Literature

#### "Antony and Cleopatra" \*

THIS *édition de luxe* of 'Antony and Cleopatra' is unquestionably the most elegant reproduction of a Shakespeare play that has ever appeared in this country; but the mechanical execution is French throughout. The type and press-work are of the famous house of Jouaust, and the illustrations are by Paul Avril. These comprise seventeen etchings from his own designs—five full-page plates, one for each act, with twelve smaller head-pieces and tail-pieces. The Egyptian architecture in the designs was studied from the ancient monuments in the Louvre, and the costumes are from equally good authorities.

The text of the play, which appears to be reproduced with faultless accuracy—a rare achievement with foreign printers—is not Dr. Rolfe's, as some reviewers have assumed, but Grant White's, which is no less authoritative. Dr. Rolfe, we understand, is responsible solely for the introduction, which fills twenty-two pages, giving the history of the play, the sources of the plot, and critical comments on the leading characters. The value of the tragedy as a contribution to history is duly set forth. 'History,' as Dr. Rolfe says, 'merely writes the obituary of the dead past; Poetry calls it back from the grave, and makes it live again before our eyes.' Shakespeare 'saw the life of the past with the penetrative poetic vision, and he reproduced it as perfectly as he saw it.' He had not Ben Jonson's scholarship, and was less accurate than he in 'minute attention to the details of the manners and customs' of the ancient time, but he had 'a deeper insight into human nature, which is the same in all ages.'

In the analysis of the characters Dr. Rolfe follows Antony back to his earlier appearance in 'Julius Cæsar.' We get there 'a hint of the moral taint that in the end undoes him.' In his speech in the Forum and his subsequent plotting against his partner Lepidus, we see 'the tricky man's utter lack of principle.' 'He is a profligate turned demagogue, just as later we find him a demagogue turned profligate again. He plays upon the Roman plebeians as upon a pipe by the subtlety and sophistry of his oratory; but he himself becomes a pipe upon which the Egyptian siren plays what tune she will.' Cleopatra, as Dowden has suggested and Dr. Rolfe believes, may be, to some extent, a reproduction of the 'dark lady' of the Sonnets,—'his own fickle, serpent-like, attractive mistress,' to quote Dowden's description of her. Whether, as Dr. Rolfe and Mr. Thomas Tyler have argued, this woman was Mary Fitton, maid of honor (God save the mark!) to Elizabeth and mistress of William Herbert, afterwards Earl of Pembroke—in which conclusion these critics may have been too hasty,—does not matter. Whoever she was, her character, as set forth in the Sonnets, has many points of resemblance to Cleopatra's, and the poet's wonderful delineation of the Egyptian queen may owe some of its merit to his own experience. As Dr. Rolfe says, 'the dramatist's entanglement with the lesser Cleopa-

tra of the Sonnets escaped being a "soul's tragedy" only because Shakespeare was not a lesser Antony.' The moral of the story 'is written in the 129th Sonnet,' the most terrible picture of the 'hell' to which lust leads ever painted by poet or preacher. 'Shakespeare descended into that hell, but made his way out again, wiser and stronger for the experience; Antony sank into its black depths, and was seen no more.'

This edition of the play is in royal octavo and limited to 150 copies, of which 50 are on Japan paper, and 100 on Holland paper; the prices ranging from \$30 to \$50, according to the states of the etchings, etc., as duly explained in the publishers' prospectus. A unique copy on Japan paper, containing M. Avril's original designs, was secured in advance by Mr. George B. De Forest for his superb collection of unique editions. Duprat & Co. intend to make this volume the pioneer of a series of similar *éditions de luxe* of the plays. The next issue will be 'Romeo and Juliet,' with etchings after designs by J. Wagrez and a series of archaeological views of the period by Louis Litz, to be reproduced in colors by photogravure.

#### Two Dictionaries \*

EVERY STUDENT familiar with Kluge's 'Etymologisches Wörterbuch der Deutschen Sprache' will rejoice to know that its fourth edition has now been rendered, by J. F. Davis, into excellent English (1). This dictionary has been incessantly criticised ever since it came out in 1883, but it has stood the assaults of criticism, and now stands as the recognized authority in its own department. It is not comparable with Skeat's larger work of a similar kind for English, whether in fullness of information or general extent and range of research; nor with the Cleasby-Vigfússon Icelandic Dictionary; but in its own circumscribed limits,—the etymological tracing of German words of fundamental importance,—it is unique and serviceable beyond its size. Any one familiar with Murray or the 'Century' or Webster's 'International' Dictionary can see its influence far and wide through the etymological side of these standard works. Its serviceableness has been made even more complete by that species of generous literary co-partnership which prevails so extensively in Germany, and by which Prof. Kluge has had abundantly placed at his disposal the results and material acquired by a wide circle of erudite friends. In this way Luther made his Bible an immortal work—as well as a work on immortality; in this way Goethe and Schiller passed round their work for refining and perfecting; and in this way all great lexicographers have wrought—by coöperation. Prof. Kluge mentions in his preface a galaxy of scholars who have contributed to the illumination of his text: all specialists in their kind, minute in their help, and suggestive in their criticism. To mention such names as Böhtlingk, Brugmann, Ten Brink, Bugge, Nöldeke, Schrader, Windisch, Sievers and Noreen is to set a series of living pharoses casting their light all along the lines of comparative philology, and concentrating it in every form on the obscure points and nooks of the science. These men and many others have worked on Kluge's book, while valuable indexes have been made to it by Janssen and by the Johns Hopkins students in Gothic. A three or four years' intimacy with the original has brought but few errors to the notice of the reviewer, though the English translator and Kluge himself will have to take careful note of the recent strictures on the Hebrew etymologies by Mr. Muss-Arnolt in *Modern Language Notes*.

In comparing rather minutely several letters of the original with the corresponding sections of the English translation we have found little to complain of. In the English version a line under *Schmal* (p. 314), found in the original, is absent in the translation. Under *Schrumpfen* (p. 323)

\* 1. Etymological Dictionary of the German Language. By Friedrich Kluge. Tr. by J. Francis Davis. \$3. Macmillan & Co. 2. Dictionnaire Général de la Langue Française. By A. Hatfield and A. Darmesteter. Fascicules I., II., III., IV. 1 franc each. Ch. Delagrave.

\* Antony and Cleopatra. By William Shakespeare. Introduction by W. J. Rolfe. Illustrations by Paul Avril. Duprat & Co.

the Swedish form is incorrectly given in both as *Skrumpa* (for *Skrumpna*). On p. 324 the Old Icelandic for *Schüssel* is incorrectly given in both as *skutell* (*skutill*, Cleasby-Vigfússon). Page 340 gives Anglo-Saxon *spðce* (spoke) for *spðca*. On p. 291 Gothic *hrōps* is put for *hrōpei* (cry, clamor); on p. 289 Old Icelandic *rotinn* is spelt *rotenn* in both editions. Apart from small errors of this description the translation has distinctly clarified and improved the original,—which shows, to be sure, an unfortunate predilection for theoretical Gothic and Indo-European make-believe roots, but which, on the whole, is excessively cautious. The English translator has added the excellent feature of English translations for the German words to be described.

A model dictionary in almost every feature is the 'Dictionnaire Général de la Langue Française' (2) by MM. A. Hatzfeld and Arsène Darmsteter, accomplished French philologists, assisted by M. A. Thomas. The work is to be in 30 *fascicules*, at the exceedingly moderate price of one franc each. Prof. Darmsteter died in 1888, at the early age of forty-two, after seventeen years of labor devoted to this remarkable book. It is an historical dictionary of the French language, beginning with the seventeenth century and recording essentially only the last three hundred years of usage. In this it differs from Littré, which is historical for all the centuries; but we have no hesitation in saying that the present work is superior to that of the great lexicographer in nearly every particular. It contains the figured pronunciation of the words; their etymology, successive transformations, and history, with the oldest recorded example of each; their proper, derived, and figurative senses in the historical and logical order of their development; and examples drawn from the best authors, with exact references. Each of these categories is worked out with true French clearness and precision, and lexicography in such hands is seen to approach an exact science in which everything or nearly everything is accounted for, and the subject unrolls so naturally and logically, as each word is discussed, that one wonders how Lowell could ever have said 'There is death in the dictionary,' or what Voltaire meant in saying that 'etymology is a science in which the vowels count for nothing and the consonants count for very little.' In this book, at least, the language literally speaks, is alive, tells its story with graphic simplicity, and initiates the reader into its mysteries like the most eloquent of cicerones. The pronunciation followed is that, not of pedants or theorists, but of polite society and the Comédie Française: of Paris without provincialism, in short. A scientific treatise on this feature gives in brief form the views of the editors on open and close *e*, *liaison*, *mouillé* letters, and the niceties of French orthoepy. All the works of recent French dictionary-makers lie here in filtered condition, in clear solution, with little sediment and the clean substance in almost crystalline form,—the various dictionaries of the Academy, of Cotgrave, Delboulle, Du Cange, Diderot, Panckouke, Furetière, Godefroy, Ste. Palaye, Nicot, Oudin, Palsgrave, Richalet, Estienne, Corneille, Sachs, Diez, Bescherelle, Littré, and so on. This mass has been attacked by two clear-headed and untiring workers who had already distinguished themselves by an historical French Reader, and who have finally gathered and concentrated all their studies in and on this admirable work,—the best French Dictionary, historical, literary, definitional, of which we have any knowledge.

#### Recent Books in Greek History and Literature\*

PROF. MAHAFFY'S facile pen has added another volume to his list of works illustrating the life and literature of

ancient Greece. 'The Greek World under Roman Sway, from Polybius to Plutarch' (1) is really a continuation of his 'Greek Life and Thought.' It deals with a most interesting and no less difficult theme, the transmission, extent and direction of Greek influence from the time when Greece fell under the power of Rome to the accession of Hadrian. Its sixteen chapters examine with some detail the immediate effects of the Roman conquest upon Hellenism, the forms of Hellenism in both the eastern and the western parts of the Roman Empire, the public and private life of the period especially as portrayed by Plutarch, and the character of the Greek literature of the first century A.D. The book is less diffuse than most of the author's works. Though it lacks the scientific precision of such works as Saalfeld's 'Der Hellenismus in Latium,' and is not absolutely trustworthy in details, it is a stimulating essay in a field not yet adequately worked.

It is perhaps unavoidable that in writing a book with an historical personage as central figure the man should become more prominent than the political and social forces that made his career possible. This is the prevailing fault of Mr. Abbott's 'Pericles' (2). Otherwise, the facts connected with the life and work of the great Athenian and the condition of Athens in his time are set forth in a fairly succinct and attractive form. Well-chosen illustrations add much to the appearance of the book.

The aim of Marshall's 'Short History of Greek Philosophy' (3) is commendable. A satisfactory brief manual of that subject has not yet been written. Unhappily, Mr. Marshall's book comes no nearer the ideal than the majority of its predecessors. The treatment of Plato and a few other names is sympathetic and not unsatisfactory. Pyrrho and the Sceptics are dismissed summarily in less than two pages. The Peripatetics receive but a single inadequate reference; while the New Academy, with its important and singularly interesting developments from Platonism, is not even mentioned. The classification of Anaxagoras and Empedocles with Leucippus and Democritus under the head of Atomists is inexact and misleading.

Dr. Munk's histories of the Greek and Roman literatures have long enjoyed a considerable degree of popularity in Germany on account of their felicitous combination of exact data with concise but interesting generalizations. Some months ago we noticed a translation of a section from the 'Geschichte der römischen Literatur' under the title 'The Student's Cicero' (*The Critic*, March 8, 1890). The same publishers now issue a selection of chapters from the 'Geschichte der griechischen Literatur' as 'The Student's Manual of Greek Tragedy' (4). The book contains a discussion of the origin and forms of tragedy, an account of Æschylus, Sophocles and Euripides, with outlines of their extant plays, and a closing chapter on the decline of Greek tragedy. The editor contributes an elaborate and somewhat polemic preface on 'Euripides and Modern Criticism,' taking issue with the popular disparagement of Euripides in comparison with his great predecessors. It is unfortunate that he has retained in the text the unmodified statements of Dr. Munk about the stage of the Greek theatre. In a note at the end of the book he merely reduces the height of the stage hypothetically to six feet, without even noticing the view, now being received with more and more favor, that in the fifth century B.C. the Greek theatre had no stage at all.

Mr. Farnell has placed readers of Greek under obligations to him by his useful and beautiful volume on 'Greek Lyric Poetry' (5). He has supplied his collection of extant fragments with an extensive introduction, covering the important points connected with the history, forms, dialects and metres of the Greek Lyrics. There are also special introductions to the remains of each poet. The notes are judicious and ample. Full indices close the volume. Typographically the book is a model.

Under the title 'The Greek Gulliver' (6), Prof. Church has put forth a new edition of his graceful translation of

\*1. The Greek World under Roman Sway, from Polybius to Plutarch. By J. P. Mahaffy. \$3. Macmillan & Co. 2. Pericles and the Golden Age of Athens. By Evelyn Abbott. \$1.50. (Heroes of the Nations Series.) G. P. Putnam's Sons. 3. A Short History of Greek Philosophy. By J. Marshall. \$1.10. Macmillan & Co. 4. The Student's Manual of Greek Tragedy. From Dr. Munk's Geschichte der Griechischen Literatur. By A. W. Verrall. \$1. Macmillan & Co. 5. Greek Lyric Poetry. By G. S. Farnell. \$1. Longmans, Green & Co. 6. The Greek Gulliver. Stories from Lucian. By A. J. Church. New Edition. 40 cts. Macmillan & Co. 7. A History of Greek Literature. By Thomas Sargent Perry. \$7.50. Henry Holt & Co.



Lucian's 'True History.' The eighty-nine short sections of the two books of the original are arranged in seventeen chapters of just the length for easy reading. Lucian's introductory matter is much condensed. In other respects the translator has been reasonably faithful to his text, and the English reader may be sure that the marvels of the book are no less marvellous in the original. In the boldness of its fancies and the grotesqueness of its situations, Lucian's work has not been surpassed by any of the modern wonder-books.

Perry's 'History of Greek Literature' (7) is a disappointing book. The publishers have spared no pains to make the exterior attractive. The good taste displayed in the illustrations leads one to look for the same quality in the subject-matter. The author, however, instead of stating the facts which one wishes to know about the subject in a straightforward way, is ever digressing into broad and wearisome generalizations on literature and what not, only remotely connected with his theme. These might win applause from a parlor audience, but they do not read well in a treatise whose professed aim is to bring the knowledge and appreciation of Greek literature to those who do not know Greek. The English is faulty at times. The best feature of the book is its abundant and generally happy selections of passages illustrating the works of different authors, gleaned from the best translations. The work gives little evidence of first-hand acquaintance with the originals.

#### "Unhappy Loves of Men of Genius"\*

THE INFELICITIES of men of genius have always offered a topic interesting in the extreme to the lovers of literary gossip, from the time when Sappho sang and sank beneath her promontory to the time when Disraeli wrote delightfully of authors and their quarrels. Each angle of these *infelicia* has been accentuated with a 'high light' and all the anatomy of their melancholy thrown into relief, until the world believes that genius and joy are incompatible and great gifts necessarily entail great suffering. Literary history indeed is full of instances of ill-mated or check-mated genius: illuminated spirits mated with goblins and afrites, swanhildas who lack just one feather to be transformed into winged and aerial sprites. Mr. Hitchcock has noted this phenomenon of the intellectual life, the proneness of men endowed with high spiritual and intellectual energy to idealize their surroundings and associate with themselves elements that turn out to be earthy and ashen,—the sons of God, in one word, swooping down to the daughters of men, and finding themselves in the end unsphered and disillusioned. But his text is broader than this, and includes not only successful but disappointed love, as in the case of Bulwer and his brilliant wife, Thackeray and the lovely story of his renunciation, or Dickens and his matrimonial woes; but cases like that of Gibbon and Mme. Necker, in which a chilling nature like the Englishman's sacrificed a warm and beautiful love like Suzanne Curchod's to motives of expediency. Cavour and his *incon-nue*, and Carlyle and Miss Welsh figure in the singular story of wedded unweddedness—of spirits for a time blent only to be more impassably riven apart; while Goethe and Charlotte von Stein are examples of intellectual fascination mingled with coquetry of which other examples are found in Byron and Lady Caroline Lamb, George Sand and de Musset, and Constant and Mme. de Stael. Chapters equally interesting might be written on the 'Happy Loves of Men of Genius,' or 'Women of Genius who have married Nobodies,' and the strange law of psychological opposites be illustrated from the pages of literature. French and Italian art and life are full of instances of elective affinity defying law and society—of fireflies like Alfieri sparkling round prohibited fields, or eagles like Rousseau becoming

mere barn-yard fowls, each answering to some inward call in the selection of the momentary object. Some of these topics Mr. Hitchcock might make as entertaining as the present volume, which is, of course, very incomplete, and merely selects typical instances illustrative of the theme.

#### "On the Stage—and Off"\*

IT IS NOT OFTEN that a volume, even a thin one of one hundred and seventy pages with wide margins and large type, is made out of such slight material as 'On the Stage—and Off,' the latest production of Jerome K. Jerome; but a good many books which possess far more substance are much less entertaining. As to a story, Mr. Jerome is in the position of the needy knife-grinder, having none to tell. In his salad days he, in common with many thousands of other youngsters, thought himself predestined by a beneficent providence to be one of the greatest actors of the age, and he cherished this delusion until the experience of a summer season in a fourth-rate London theatre and two or three tours in the English provinces effectually dissipated it. There is absolutely nothing new in what he has to say about the life behind the scenes of the lower order of play-houses, but he chats on in very bright and amusing fashion concerning the various curiosities in the shape of male and female 'professionals' with whom he was thrown into contact, the vagaries of drunken carpenters, the shifts of bankrupt treasurers, the petty vanities of leading men and women, and so forth, and certainly does his best to prevent other silly lads from being dazzled by the brilliancy of the footlights. His most serious chapter is on the 'Birds of Prey' who fatten on the earnings of inexperienced beginners, and the warning which it contains is worth remembering, although, like other good advice, it is almost certain to go unheeded. His account of a rehearsal of a transpontine melodrama is undoubtedly amusing, but lacks the broad and vital humor of Dickens, who left very little for a young writer to do in this particular line of literature. But if Mr. Jerome is never excruciatingly funny in this book, he is never dull, and his little autobiographical sketch, in which imagination is used pretty freely to eke out the deficiencies of fact, will serve well enough to entertain the leisure hour of the ordinary reader, whether he be versed in theatrical mysteries or not.

#### Recent Fiction

FELICIA HAMILTON is the daughter of a man of position and wealth in New York, and is accustomed to everything which her father's devoted affection can lavish upon her. She goes West on a visit and there meets, falls in love with and marries an opera-singer in spite of her father's threat that he will never see her again if she does it. She cuts herself off from all her old friends by her marriage, and yet she cannot bring herself to affiliate with the profession to which her husband belongs. There is something coarse and repulsive in it to her, and she finds her life inexpressibly lonely. Her husband is completely absorbed in his work and loses sight of the fact that it takes him away from his wife and his home night and day. She tries at last to become as interested in it as he is and goes with him to the rehearsals, only to stop doing so in the end because she is becoming jealous of the woman with whom he acts. The situation is more and more entangled, the life more and more trying, and you are beginning to wonder where it will all end when the singer perishes in a fire that destroys the opera-house in which he is performing. This is rather a trite conclusion, but it is probably the only solution of the difficulty. Felicia goes back to her father. The story is called for the heroine 'Felicia,' and is by Fanny Murfree. (\$1.25. Houghton, Mifflin & Co.)

THOMAS NELSON PAGE'S first long story, 'On Newfound River,' is a tale of the old Virginia days whose scenes are enacted on the banks of the Newfound River, abbreviated eventually into New-found. The Landons hold their land under the grant issued by Charles II. to the first of that name who crossed the seas. The fourth representative of the name gambled away a portion of the land, and its recovery is the one object in life of his successors. The

\* Unhappy Loves of Men of Genius. By Thomas Hitchcock. \$1. Harper & Bros.

\* On the Stage—and Off. By Jerome K. Jerome. \$1. Henry Holt & Co.

present Major Landon has the property almost in his grasp when it is suddenly bought up by a certain Dr. Brown, a mysterious individual who comes to live upon it with his little granddaughter. The Major has a son who proceeds to fall in love with his attractive young neighbor, much to his father's rage and disgust. Sending the boy to college, travelling the young man around the world, does no good. The boy is his father's son and will have his own way. At last an attempt to murder Bruce Landon brings the two families together, and the Major discovers that his much detested neighbor is his elder brother who ran away from home when a boy to escape the tyranny of his father, and has been long mourned as dead. Finding that the girl has Landon blood in her removes the Major's objections at once, and he gives the young people his blessing. The story is simple and unpretentious, and at times very sweet, but we cannot say it fulfils the promise given in 'Marse Chars' and 'Meh Lady.' Mr. Page's dialect stories have never been equalled; they are gems, and they have led us to believe, as well as to hope, that their author could do anything he pleased in the realm of fiction. Viewing it from that standpoint, the present volume is a disappointment. Dialect stories have had their day, and those of our Southern writers who would keep their hold upon the reading public must recognize the fact and turn their talents to something else. Mr. Page has done this, to be sure, but the result is not satisfactory. We may hope, however, for something better in the future. (\$1. Charles Scribner's Sons.)

WHEN THE story which gives its name to this collection 'Iduna, and Other Stories,' by George A. Hibbard, was published in a magazine, a few years ago, it attracted attention not only by its cleverness, but because of the audacity of its subject. A girl brought up in ignorance of death was as unlikely a creature as old Rappacini's poison-fed daughter, and it required nerve to conjure with the wand of Hawthorne. The attempt was justified by its success, which is largely due to the skill with which the style is made to give an impression of dreamy unreality, until the last few sentences, different in tone, bring us back to day-light and reason once more. 'The Woman in the Case,' the second story, is to our mind the best, and it is a good sign for the future of American letters that there is a growing tendency among the strongest writers to study the problems of our crude yet complex civilization. A man speaks for his life best in his mother-tongue, and no art can live which is not true to the conditions which produced it. An author need not go for his inspiration to the records of the Divorce Court or the files of *The Police Gazette*; but as our country leaves childhood behind, her literature must put away childish things, or else take the somewhat undignified position of a grown man talking baby-talk. We do not mean to infer that there is a word in Mr. Hibbard's book which is unfit for the eyes of youth; on the contrary, his work is remarkably clean and free from what we vaguely call 'suggestiveness.' 'Papoose' is a charmingly told Christmas story, in which we are made to pity the hard case of the quaint little waif and her impecunious benefactor, with a comfortable feeling that in the end all will come out right, even if it would not be apt to do so in real life. We only wish we were quite sure that Papoose had taken Isaac Newton, the cat, with her. The last story, 'In Maiden Meditation,' has a spirited description of that much-described thing, a railway accident; and taken altogether the book is worth reading both for what it gives and what it promises. (\$1. Harper & Bros.)

'THE MAID OF HONOR' is one of the attendants of Marie Antoinette during the dark days of the Revolution in France. She marries a disciple of Mesmer who at first makes her very happy, but afterwards wrecks her life by becoming more and more mystical and falling more and more under the influence of his teacher. His wife finally sees that she can do nothing with him and appeals to Mesmer to send some one to their country home to take care of him. Mesmer complies with her request, but sends a woman, instead of a man, who claims to be his affinity. Her influence over him becomes perfectly unbounded, and she wields it to destroy the character as well as the happiness of the wife. This poor woman struggles against fearful odds until they at last conspire to throw her into an insane asylum. She escapes, however, and with the aid of a few friends brings the criminals to justice, and is left to end her days in peace. The story is by Lewis Wingfield, is full of incidents, and probably would be considered thrilling by those who enjoy that kind of thing. (50 cts. D. Appleton & Co.)—THE 'EIGHT DAYS' described in the book before us extend from the 8th to the 15th of the month of May in the year 1857, and deal with the Indian Mutiny. The principal scene of the events related here is the ancient and famous city of Khizrabad, the main features of which have a great influence on the course of these events. To this place has flowed all that is worst in the State as

well as all that is best. Like all great cities it has its foul and fair, its black and white, its heights and depths in sharpest contrast. If the stream of national life rises here highest, in brightest fountains, it also lies here in lowest, blackest pools. It is still the home of a licentious native court, dissolute and extravagant young princes, and spendthrift and profligate young nobles. Such is its moral condition when the wave of mutiny against English rule sweeps over it, and to understand clearly the *motif* of the story it is necessary that all this should be taken into consideration. 'Eight Days' is by the author of 'The Touchstone of Peril.' (50 cts. U. S. Book Co.)

THE TITLE OF 'Tourmalin's Time Cheques,' by F. Anstey, will induce a great many people to read the book simply to find out what those time cheques are. After reading the prologue they will have discovered that Peter Tourmalin, an engaged man on probation, is seated on the deck of the Boomerang, a vessel bound for Gibraltar, watching two young women near him and wondering if it would be any disloyalty to his fiancée for him to endeavor to while away the tedium of the voyage in their society. He complains to a man who is passing just then of the amount of time one has to waste on board ship. The man tells him not to waste it, but to put it on deposit in the Time Bank, of which he is the President, and he will issue him a number of cheques by means of which he can claim any amount of the time he has on deposit whenever it suits him to do so. The use that Tourmalin makes of these cheques and the complications which arise from them form the story. The denouement had best be left to the imagination of the reader. It is all told in the extravagant style of which Anstey is master, and is decidedly amusing. Well dramatized, it would make a capital 'farce-comedy.' (50 cts. D. Appleton & Co.)

THE SCENE OF 'The Laird of Cockpen,' by Rita, is, as the name implies, laid in Scotland. A young woman goes on a visit to some relatives and there falls in love with a dashing fellow who devotes himself to her at first and then neglects her for other women. She, in a fit of pique, marries a man much older than herself, the Laird of Cockpen, and settles down into a humdrum existence in which there is no particular happiness. Her husband is finally lost at sea, and the old lover reappears and urges her to marry him, telling her that he has never loved anyone but her, and that he has suffered everything in the way of remorse for his conduct. She tells him it is all of no use now, not because she is angry with him any more, not because she wishes to revenge herself upon him, but because she has ceased to love him. Manlike, he cannot conceive that this can be so, and believes she is only trying to punish him a little. He is convinced at last and goes off in a rage. Left to herself the woman realizes that it is her husband, for whom she cared so little while he lived, that she really loves, and while she is dwelling on this fact and sorrowing over it he returns, not having been drowned after all. A passing vessel picked him up and took him to a foreign country from which he has just been brought back. (50 cts. U. S. Book Co.)

'THE RECTOR OF ST. LUKE'S,' a translation from the German of Marie Bernhard, is a very unusual and a most lovely story. A young girl, beautiful and attractive from every point of view, is the idol of the town in which she lives. The officers of the regiment stationed there are all in love with her, but they are completely distanced by the Rector of St. Luke's and a great artist, Karl Delmont, both of whom are devoted to the girl. The artist wins her at last, and he and she are perfectly happy in their betrothal, though there is something strange about the man which makes everyone distrust him and doubt his ability to make his sweetheart happy through life. The facts of his early life come into the possession of the Rector in the most curious manner, and he generously resolves to say nothing about them. Accident, however, reveals to the artist the fact that his history is known to his rival, and he sees that it will be impossible for him to marry Annie with this knowledge hanging over him. He leaves without seeing her and writes her that there is something that he can never overcome, and she will not see him again. Shortly afterwards he dies of yellow fever in Calcutta. It is only a question of time then as to when the Rector shall win the girl for himself. The charm of the story is in the telling, and in the deep interest which the characters, one and all, inspire in the reader. The exquisite daintiness of the girl around whom the story revolves; the unusual charm of her elder and invalid sister with whom she lives; the beauty and harmony in the development of the Rector's character; and the wonderful fascination of the artist, notwithstanding the cloud which seems from the first to develop him, combine to produce that most uncommon thing—a really charming German novel. The transla-



tion has been conscientiously but too literally made and the sentences are badly constructed at times, but that does not interfere at all with the pleasure the book gives. It is translated by Elsie L. Lathrop, and is illustrated with photogravures. (\$1.50. Worthington Co.)

**MARRIED IN HASTE** to a warm-blooded Spanish woman, George Kerr takes his wife back to England and expects her to set pleasure aside and lead the sort of life he has been accustomed to. When she refuses he flies into a violent rage and deserts her, leaving word that he has committed suicide. He merely changes his name, however, and becomes a wanderer on the face of the earth. The wife goes back to her Andalusian home and dies giving birth to a son, of whose existence the father remains in total ignorance until the boy becomes a man. The father meets his son in Germany and, without disclosing the relationship, attaches himself to the young man until they become inseparable, notwithstanding the difference in their ages. In the meantime the head of the family in England dies and the estate reverts to George Kerr's son, the whole world believing the father dead. A question of the boy's legitimacy is raised, and the father has to declare himself in order to establish his son's birth. He feels that his early desertion of his wife has disgraced him for life, however, and he will not claim the estate, preferring rather to wander about as he has done for so long, particularly as his son swears he will go with him, no matter where. This is the story of 'Consequences,' by Egerton Castle. (\$1. D. Appleton & Co.)

A **LIGHTHOUSE** near New London is the scene of the greater part of the novelette in the June Lippincott's called 'Gold of Pleasure.' The daughter of the lighthouse-keeper is the heroine, and she is represented as clinging steadfastly to a very unworthy lover who has gone off on a cruise to India. The lover is wrecked on the coast of Ceylon, and, as there has to be an 'echo of passion' in all that Mr. George Parsons Lathrop writes, he proceeds to lose his head and his heart over a fiery South American living on the island. Her father takes her away from him, and he then concludes he will go home to his first love. Just as he is being welcomed by her, a vessel is wrecked near the lighthouse, a woman is carried in out of the water, and the old love and the new are face to face. Seeing no other way out of the difficulty, the lover takes poison and dies that night with his Southern sweetheart. The other one, like a sensible girl, consoles herself with the man who has been true to her through all these years. The story is one of the most depressing pieces of fiction we have ever been called upon to read. (25 cts. J. B. Lippincott Co.)

**ADOLPHE BELOT's** greatest novel, 'Mademoiselle Giraud, My Wife,' has reached us in a cleverly executed English translation. The book has had tremendous vogue in France where it has reached a sale of over thirty thousand copies. The public believed it had here found food for its unwholesome curiosity, and continued to devour what it united in decrying. It rests on delicate ground, but it is delicately and seriously handled. It is an indictment for a crime; it is a session of the court of assizes, during which the depravity of society is exposed with the utmost severity. Its author has the clear, cold tone of a judge who probes human monstrosities and applies the eternal laws of chastisement as an honest man. His offense is simply to have troubled the quietude of people who preferred to relate the story in question behind closed doors to seeing it freely circulated with all its avenging consequences. M. Zola, in an extremely interesting preface which he has written for the book, calls it a juvenile satire, but says it is to him an act of honesty and courage. He adds, very truly, that the moral is blinding. The story is perfectly simple, but only the more dramatic on that account. (\$1.50. Laird & Lee.)

'**THE SOUL** of the Countess Adrian,' by Mrs. Campbell Praed is a theosophical story—the whole world seems possessed with a mania for trying its hand at this kind of thing. The Countess Adrian, a devotee to occultism, fastens her affections on a young artist in London, but is repulsed by him because he loves and is engaged to marry an attractive American actress. The Countess, upon learning of the engagement, kisses and congratulates the girl and drops dead at her feet as she does so. She is supposed by means of this kiss to have bestowed her own fiery nature upon the girl, who is utterly transformed from this time forth, and a perfect enigma to her lover. At last a Mahatma arrives from India, sent by the Brotherhood to exorcise the evil spirit of the Countess from the young girl and restore her to her original nature. He completes the transformation and the lovers are happy once more. The story is in no sense of the word a pleasant one, in fact could scarcely be called anything but silly. Two short stories of no

special merit complete the volume. (50 cts. U. S. Book Co.)—**A STORY** BY Squier L. Pierce called 'Di' tells of a man and woman totally unsuited to each other, who marry and attempt to spend their lives together. Of course the experiment is a failure. The husband becomes a miser and grows more and more suspicious of his wife each day. He ends by subjecting her to very brutal treatment, and she sues for a divorce on that ground. She obtains it and the custody of the child, changes her name and disappears from public view. Her son is heir to a large fortune through one of his mother's relations, but no trace of them exists and the fortune lies for years unclaimed. The cleverness of a young girl, Di, who meets them accidentally, unearths their secret at last, establishes their identity and enables them to secure the estate. The author states in his preface that his story is founded on fact, but that does not seem to have increased its interest at all. (\$1.25. J. B. Lippincott Co.)

'**THE STORY OF TWO LIVES**' is told in the form of a diary, and told in a very simple and attractive manner. The heroine has some talent for modelling in clay, and she induces a great artist to take her into his studio, not as a pupil, for he never takes them, but to work along for herself, gathering what knowledge she can from watching him or from occasional hints he may throw out. It is not a case of love at first sight with them; the process is a gradual one, and much more natural than it is usually made in books. She conceals her feeling in the matter, thinking that the artist will never turn aside from his work long enough to become interested in her. He has to keep his own lips closed because he has a wife already from whom he is separated, not divorced. At last the divorce is obtained, and the artist and his friend find each other on an outward bound steamer going to England for the summer. There the explanation and the confession take place. The closing scenes are rather too intense. One is more inclined to laugh than to be sentimental over them; but the story is very sweet on the whole, and makes rather pleasant light summer reading. It is by Stuart Sterne, the poet and is her first attempt at prose fiction. (\$1. Cassell Pub. Co.)

#### Minor Notices

THERE is a certain fascination about the making of books like 'The Childhood and Youth of Dickens,' by Robert Langton, F. R. H. S. An event, a locality in the actual life of the man suggests a similar situation in his books, and one elucidation prompts another, until there is no end to the intertwining of fact and fiction—no end to the inexhaustible possibilities. Faultlessly got up and illustrated by more than eighty drawings, it is a book whose accessories amend its somewhat imperfect literary quality. That the youth of the man who wrote those exquisite idylls, 'The Child's Dream of a Star' and 'Boots, of The Holly-Tree,' should have contained the luminous living prototypes wrapped in the mystery of his childish life is perhaps true; that his susceptible imagination was an intaglio of persons and places from his earliest memory is also true; but bits of information such as the fact that in five of Dickens's novels he had used the name Lucy because in his extreme youth he was fond of a little girl so called, do not seem of a high order of importance in determining the character of that boyish personality. Indeed, whoever takes up the book with the hope of finding it a fluent narrative of the budding and blossoming of the character and genius of Charles Dickens will be woefully disappointed. It is rather the categorical and chronological account of the places where he lived, and of the people he knew who could reasonably be supposed to have furnished the originals of certain characters in his novels. The fact, however, that since 1880 the subject matter of this book has been re-issued and reinforced many times, having gone through five editions in England previous to this enlarged one, attests the popularity of the work. Nothing could exceed in carefulness the researches made by Mr. Langton in elucidating his theme; and in those instances in which he differs from the text of Forster's 'Life,' we should be inclined to trust his accuracy. Most of the drawings are his own. (\$1.75. Charles Scribner's Sons.)

**CHESS** and its victims continue to call forth new publications. It is the Golconda of games, inexhaustible in nuggets and problems. Mr. B. G. Laws grapples 'The Two-Move Chess Problem' and diagrams many varieties. He very justly observes that the construction of problems and the mere aptitude for solving them are two very different things—like composing music and performing it. The strategy of chess is only less interesting to some people than the strategy of war, and involves quite as keen an intelligence. This little book goes valiantly to work with different classes of problems—direct, sui, and conditional mates, the 'one-king' knot, the two-mover, mating moves and mating positions.

Principles of construction are lucidly explained and thirty-six selected problems are added for exercise. (50 cts. Frederick A. Stokes Co.)—TWO SMALL pamphlets, one for the spiritual and one for the physical man, are 'Little Things in Every-day Life' and Mrs. D. A. Lincoln's 'Peerless Cook-Book.' They are about the same size, both easy to hold, and the one for the spiritual man is printed in white 'à la Drummond,' with the 'Little Things' disposed in circles on the cover; but somehow it seems more natural to take up the cooking pamphlet and 'Mutton Stew for Two' or 'Devilled Turkey's Legs'—pleasanter to read about than Little Duties or Little Sins, albeit the rule does say to spread mixed mustard over the turkey's legs. Now if had said to spread the mustard over the duties and sins—however, if one is going to buy one of these books we advise him to buy the other, because, while thinking of the alternative he will not mind the mustard turkey legs, and having once eaten them the 'little things' will seem mere trifles. ('Little Things,' 25 cts. T. Whittaker. 'Peerless Cook-Book,' 15 cts. Roberts Bros.)

'THROUGH RUSSIA on a Mustang,' by Mr. Thomas Stevens, with illustrations from photographs by the author, needs no commendation to those who have followed him 'around the world on a bicycle,' or when 'scouting for Stanley in East Africa.' The ride of about eleven hundred miles through the heart of Russia—from Moscow to Sevastopol—was made on an American mustang bought from a 'Wild West' show, after the pattern of Buffalo Bill's, which happened to be exhibiting in Moscow at the time. It was a beast of marked character as well as endurance, and we share the writer's regret at parting with him on reaching the Crimea, whence Mr. Stevens returned northward by steamers on the Don and the Volga to Nijni Novgorod. Of the famous fair in that city we get a graphic description, as of all other parts of the journey, which was largely remote from the beaten track of touring in Russia—a land of surprising contradictions in character as in institutions. The book is a fresh and valuable contribution to the literature of the subject. (\$2. Cassell Pub. Co.)—WE MIGHT suppose that a traveller who made the circuit of the planet in seventy-six days would have little to report except how the thing was done; but Miss Elizabeth Bisland, whose bright eyes, looking out from the photographic frontispiece of her 'Flying Trip Around the World,' win the critic's heart at once—though, aside from that, he could honestly praise the book,—saw more in her swift passage by sea and land than the majority of tourists would observe in a year; and she tells it all with a vivacity that is in keeping with her keen vision. She spends only thirty-six hours in Japan, for instance, but her chapter on that country gives one a better idea of it than many of the books about it; and her glimpses of China and India are like a succession of 'Kodak' views, photographed by those bright eyes and 'developed' with a ready pen after reaching home. The trip would have been accomplished in four days less if misinformation concerning the sailing of the Havre steamer for New York had not led her to cross to England and take the comparatively slow Cunarder 'Bothnia' from Liverpool. The book will be found agreeable reading for the summer vacation of those who cannot travel so far and fast—and for anybody else at any other time of year. (\$1.25. Harper & Bros.)

#### Magazine Notes

THE most striking thing about the August (Midsummer Holiday) number of *The Century* is the fact that it contains two frontispieces: the first a portrait of Wilhelm II., Emperor of Germany, the second a portrait of the Empress Victoria, his wife. These are the chief of a number of woodcuts illustrating Poultney Bigelow's sketch of the first three years of William's reign. Mr. Bigelow attributes the young man's power and popularity to three causes: his courage, honesty and thoroughly German spirit. 'Since Frederick the Great,' he declares, 'no king of Prussia has understood his business like this emperor.' The article is exceedingly laudatory in tone, and derives its chief interest from the fact that the writer was a schoolmate of the German ruler, and has maintained friendly relations with him in later days. Dr. Henry van Dyke recurs to the study of Tennyson in a long letter addressed to 'Miss Grace Newlight, Oldport, near Boston.' The best way to study the poet is to read him; and to assist his fair correspondent to comprehend the poems as a whole, he groups them broadly in several classes. Mr. Nettleship, in the first edition of his 'Essays and Thoughts,' attempted an elaborate classification of the poems of Robert Browning, but in the second edition made fun of his own analysis. 'I would rather not attempt anything of the kind with Tennyson's poems,' says Dr. van Dyke, 'even for the pleasure of ridiculing my own failure afterwards.' 'If this age of ours is a great age,' he concludes, 'then Tennyson is a great poet, for he is

the clearest, sweetest, strongest voice of the century.' Among the bits of fiction in this number, one is struck by 'A Common Story,' which proves to be an uncommonly well told story; the author, Wolcott Balestier, showing a very thorough understanding of the working of a woman's mind and heart. 'The Little Renault,' being 'an episode of Tonty's life in the Illinois country,' is—of course—signed Mary Hartwell Catherwood; and being so signed is—equally of course—a romantic tale that loses nothing in the telling. The reader who expects 'The Clown and the Missionary' to be a Southern dialect story because it is by Miss Roseboro' will be disappointed: whether agreeably or disagreeably so depends upon his prejudices. What will not disappoint him is the story-teller's skill. In the series of paintings by American artists appears 'Le Crépuscule,' a well-known picture of Alexander Harrison's. In Topics of the Time it is sought to rally the moral sentiment of the nation to the support of Gov. Nichols in his fight against the Louisiana Lottery. 'The Press as a News Gatherer' is a valuable paper by William H. Smith—not the First Lord of the Treasury, but the Manager of the Associated Press. We leave unnoticed more than we are able to call attention to in this Midsummer Number.

Amélie Rives reappears in the August *Cosmopolitan* in the first instalment of a story in two parts, entitled 'According to St. John.' The scene is laid in Paris, at the Maison Roget, and the characters introduced are 'Maman Cici,' a woman of fifty, large, red, powerful, with an enormous bust and arms and the motion of one who glides upon invisible skates; and Miss Carter, a Virginian, 'fair, small, slight, but with a slowness full of strength and elasticity.' The slim Virginian 'wore charming gowns, which she made herself,' and the stout Parisienne had a passion for gorgeous underclothing—'nightgowns, petticoats, chemises, in all colors, in all shapes, in nearly all materials.' There is a handsome painter on the sixth floor, who was once an actor; and he has a handsome wife. And the first instalment ends with Jean Carter falling toward him in her first faint. The author's portrait is the frontispiece of the number. The other article to which the cover of the magazine calls special attention is 'Gambling in High Life,' by Adam Badeau, who tells various anecdotes apropos of the recent affair at Tranby Croft. 'Every one knows that Clay was embarrassed by debts incurred at cards,' he says; and it was popularly supposed that the Prince of Wales was similarly 'embarrassed,' until Mr. Stead assured the readers of *The Review of Reviews*, the other day, that His Royal Highness doesn't owe a pound he cannot pay without borrowing. Portraits of seventeen members of the Woman's Press Club of New York embellish a paper devoted to that flourishing organization.

The home life of the Russian refugees in Paris, described by the sympathizing pen of J. H. Rosny in the August *Harper's*, might easily be paralleled in New York. M. Rosny reckons about three hundred Nihilists in Paris, living, as the few of their number here do, on precarious allowances from home, by jobs of translating, occasional journalistic work, and the like, or on the bounty of those among them who are in comparatively easy circumstances. M. Rosny denies that they have any political organization, either in Paris or Geneva; but he admits that they generally approve of political assassinations, and that they contemplate a military revolution, which is to have the effect of simply substituting the rule of the revolutionary minority for that of the aristocratic minority in Russia. Portraits are given of the Nihilist writers Jurevitch and Lavroff. From this Russian smoke the reader may turn to contemplate with Mr. Walter Besant the light of the faith in Plantagenet London—though Mr. Besant dwells more on the gradual falling away of the great monastic orders from their original ascetic constitutions than on the value of their influence in an otherwise lawless time. But he has sought out, with remarkable industry, every remaining trace of those great establishments which made of mediæval London an *Ile Sonnante* hardly less clangorous with church-bells, big and little, than Paris itself. He points out the site of the house of the Crutched Friars, now the receiving-house of a railroad; that of the Monastery of the Holy Trinity, now St. James's Square; that of the Grey Friars, succeeded by the Blue-Coat boys; and the vaults under the *Times* office, remains of the old Dominican Abbey. The leading article, on New Zealand, is eulogistic of that country, its scenery, people and productions. Col. Dodge's papers on 'American Riders' are continued, with spirited illustrations; and 'Peter Ibbetson' continues to show to advantage both sides of Mr. Du Maurier's genius, as writer and as artist. A series of articles on 'Western Architecture' begins, appropriately, with a paradox to the effect that the feature of Chicago is its featurelessness. All of these articles are illustrated. Among those which are not is a critique of Dr. Weismann's theory of heredity by Dr. Andrew Wilson; a South African sketch, 'Zan Zoo'; a story of a lucky English general, by Mark Twain; and an account of Lord Byron's early schooldays, by Prof. W. G. Blaikie.



The 'New Light on the Jewish Question' that Prof. Goldwin Smith affords in *The North American Review* for August cannot be said to be very new, and that the editor suspects that it may cast shadows where it should illuminate is adumbrated by his announcement that a reply to the article, from a Hebrew point of view, will follow. Prof. Smith, though he does not say so in so many words, evidently thinks that the Russian peasants and German and Roumanian boors are justified, on economical and social grounds, in driving out their Jewish neighbors, and that the Russian Government has done right to authorize the movement. He calls the Jews a 'parasitical race'; but his definition of the term is such as to include under it not only Greeks and Armenians in the Orient, but the Spaniards in Mexico and South America, and conquering and managing Europeans everywhere. 'Some Unpublished History' of the Civil War, by Charles A. Dana, tells the story of a remarkable spy, owing to whose revelation a Southern plot to burn New York and Chicago was nipped in the bud. Anthony Comstock writes against that 'Vampire Literature' of the news-stand, which we may hope the operation of the new Copyright law will indirectly but effectually suppress. Ouida, with a truly feminine want of logic, attacks the State, as immoral, for doing what it would be wrong for the private individual to do, in attacking private property, interfering between father and child, and so on. Prof. R. H. Thurston outlines what he calls a 'Scientific Basis of Belief'—really a spiritualistic faith brought more or less into accord with scientific teachings. Lady Dilke writes on 'Trades Unions for Women'; Dr. William A. Hammond tells us 'How to Rest'; the Hon. James R. Soley, Assistant Secretary of the Navy, gives his opinion as to the 'Value of Naval Manœuvres'; and Mr. Lewis Herreshoff makes certain predictions as to the 'Possibilities of the Steam Yacht.'

Miss Taylor's third article on 'Autographs,' in *Longman's* for July, gives examples of the epistolary style of Henry Crabb Robinson, Robert Southey, Thackeray, Wordsworth and Wellington. Horace Hutchinson tells, in a chatty way, why Mexico should have and is going to have a new port. It is to be on the Panuco River, and all that is needed to make it is to dredge away a sand-bar at its mouth. Mr. P. Anderson Graham, who praises 'Collecting from Nature' as a pastime, nevertheless deprecates the spread of this pastime in England, where now, 'as soon as ever a bird grows sufficiently scarce to possess a money value, it is scarcely possible for it to escape.' It is the same here, where a botanical society has been obliged to make it a rule for its members not to divulge the habitats of rare wild plants, and where 'naturalists' devote themselves to exterminating harmless wild animals. Mr. Lang, 'At the Sign of the Ship,' pours a broadside into Mr. Grant Allen, grapples with him, boards him, and gets him under hatches, in this wise:—Mr. Allen is said to have said that nineteen out of twenty of the girls with whom he is obliged, as a lionized author, to sit down to dinner in London, are Hedda Gablers. For fear the reader should not know what that means, Mr. Lang tells him, and insinuates that Mr. Allen's experience is so exceptional that there must be some mistake.

### The Lounger

MR. G. W. SMALLEY, London correspondent of the *New York Tribune*, warns Mr. Brander Matthews that he need not look to the 'Britisher' for gratitude for exposing his 'Briticisms.' I don't believe Mr. Matthews thought of doing so. He does not love the 'Britisher' as such, and he has never taken pains to hide the light of his dislike beneath a bushel. From beneath the bushel of 'Briticisms' which he has heaped up in the pages of *Harper's Monthly* (probably the most widely read of American magazines in England) it shines out clearly enough; and his *tu quoque* retort to the Englishman's accusation that we are corrupting our heritage of English undefiled has attracted as much attention, and apparently excited as much indignation, as he could wish. Of 'different to' for 'different from' (an expression which one of his critics is 'not aware' that the English commonly use) Mr. Smalley remarks:—'It is so commonly used that I will undertake to find examples of it in almost every issue of almost every important newspaper in England. It occurs in books as well as in the press. It occurs even in Thackeray. It is used by almost everybody in everyday speech. It is defended by people who ought to know better.'

G. W. S. ALSO PRESENTS Mr. Matthews with the 'Briticism' contained in an evening newspaper's reference to Prof. Legros as the 'least understood of any artist resident in this country.' No solecism is more common in England, he declares. 'I hope it is not common in America. A certain morning paper advertises itself day by day as having "the largest circulation of any Liberal paper in the world." The statement is perhaps no more accurate in fact

than in grammar, but it is only the grammar which is now in question. There is authority enough for the barbarism; some of it not modern, but there are some locutions which no authority can make English, or American either.'

THE REPORT that Lord Tennyson had been asked to write an ode for the Columbian Exposition at Chicago in '93 stirred up more or less ill-feeling, a few months since. Miss Kate Field, for one, lost no time in crying out against such a truckling to our enemies of long ago; and Mr. Eugene Field, in a most amusing newspaper article, gathered together, for purposes of protest, all the American bards within forty leagues of the Windy City. A certain number of 'good Americans' sided with Miss Field; others (including myself) took Mr. Field's view of the situation. I am very glad, therefore, to be permitted to print the following explanation of the matter, from a letter addressed to a correspondent in New York by Mr. Charles C. Bonney, President of the World's Congress Auxiliary. It puts the thing in a new light, and I do not see that there is anything to criticise in the invitation actually extended.

'YOU WILL observe in the list of Honorary Members,' writes Mr. Bonney, 'the name of Lord Tennyson. In sending him a notice of his election, I thought it was not improper to make some allusion to his long and splendid career of half a century as Wordsworth's successor in the office of Poet Laureate of England, and I added the hope that it might please him to send a song to be sung at the opening of the great Exposition. For though advanced in years and feeble in health, it is quite within the range of possibility that the venerable poet might still write a song worthy of his fame. This, to my mind, was certainly a becoming courtesy. It by no means excludes from the list any other poet of the world, for if every eminent living poet should contribute a song for the Exposition of 1893, there will be ample time and opportunity for each one to have his appropriate hearing within the six months allotted for the Exposition. It always has been, and still is, the intention to extend a similar invitation to other adepts in the divine art of poetry.'

NOT VERY LONG AGO, I received from Mr. Arthur Montefiore, a young English writer who lived for some time in Florida, a request for a copy of the book of the Authors' Club. Through the courtesy of the Secretary, Mr. Rossiter Johnson, I was able to send him one; and in the July number of *The Author*, of which Mr. Walter Besant is the editor, I find a communication from Mr. Montefiore in which the plan and scope of the Club are painstakingly set forth for the guidance of the authors of England in forming a similar association. In another part of the paper, foreseeing that this communication must have the effect of causing inquiries to be made as to the progress of the proposed Authors' Club, Mr. Besant makes the following statement:—'We have advanced to this stage: we had got together a provisional committee; we had found a man ready to act as honorary secretary. Then he fell ill, and could do nothing; nor could, for a long time, another man be found. Now we have a candidate for the post, and we hope to begin. If the project proves a success, the club should open about the end of the year.'

DR. ROLFE'S allusion, in *The Critic* of July 11, to the steps taken by the Vicar of Holy Trinity for the preservation of the church in which lie buried the bones of William Shakespeare, has prompted a friend to write to me in that connection. His theme is not so much the character and extent of the restorations and renovation undertaken by the good Vicar, as the measures resorted to in order to raise the funds indispensable to their continuation. On the occasion of his visit to Stratford—a first, and very recent, one—he found an attendant at the door of the church to whom sixpence had to be paid for admission to the 'sacred edifice.' A few feet inside the door there was a box into which contributions were desired to be dropped for the preservation of the building and its precious relics. Near this was a receptacle for contributions toward the purchase of an American window. Having run the gauntlet of these three appeals without sacrificing more silver than he was glad to give, my friend in due course reached the chancel, where, if anywhere, he would have liked to be left to his meditations. But here he was met by a respectably dressed elderly woman, who, much to his annoyance, insisted upon pointing out to him the poet's grave and other objects of interest. When he attempted to leave, the woman placed herself in his way, and, opening a bag that she carried and at the bottom of which lay a few coins, solicited a contribution toward the preservation fund. By this time the visitor was thoroughly annoyed and disgusted, and almost regretted having gone out of his way, on a brief visit to the old world, to see a shrine so beset by money-grubbing custodians. He thinks—and

I heartily agree with him—that visitors to the home of Shakespeare might be spared a personal appeal at his very grave.

AMONG the terrors and annoyances that line the pathway of the author, artist, or other 'public character,' are the sensational headlines placed over newspaper articles by the sprightly 'copy-reader.' A case in point is an article on Mrs. Harriet Prescott Spofford copied from the Worcester *Spy* into the New York *Times*. The headlines printed over this article are:—

#### HARRIET PRESCOTT SPOFFORD

A FLAMING FIRE LILY AMONG THE PALE BLOSSOMS OF NEW ENGLAND

Fancy Mrs. Spofford's feelings when she sees herself called 'a flaming fire lily'! I think the writer of that line would find her 'flaming,' indeed, if he happened to meet her, and she knew he was the guilty man.

THE ENGLISH PAPERS have been pleased to quote, quite widely, my complimentary remarks on the innumerable parks, the smooth pavements and the clean streets of London, and the close proximity of its suburbs to the heart of the great city. *The St. James's Gazette* not only quotes what I said, but adds to it this comment:—

London may be a 'paradise,' as the New York *Critic* has just been assuring us that it is. After New York any European city would probably be a paradise; but we do not yet possess quite all the appliances of civilization, as we may see from the letter of the Public Gardens Association about seats in the streets. The wayfarer in London has a hard time of it. Every year the noise and volume of the traffic increases; but the seats in the streets do not increase appreciably. There are a fair number on the Embankment; there are some in the Bayswater Road, and here and there in Kensington they may be met with. It would no doubt be impracticable to place seats in Fleet Street or the Strand; but in the broader and less busy thoroughfares, from the Mile End Road to Pall Mall, there is room for an abundance of seats, which would be a boon not alone to the poor and the old, but to the weary of all ages and conditions. This is one of the (not so very many) things they manage better in Paris.

#### Pedro Antonio de Alarcón

A LIFE of great and surprisingly varied activity was brought to a close on July 20 by the death of Pedro Antonio de Alarcón. Poet, journalist, critic, dramatist, soldier, politician, novelist—these words hint at his range and attainments. To the American reading public his chief significance is, of course, as a novelist—though it should be said that the translations made of him do but scant justice to his quality; they are nearly all of youthful productions of his which his own taste, as well as the public's, long since outgrew. His really distinctive work in the novel began in 1873 with 'El Sombrero de Tres Picos.' It is a thousand pities that that classic, and the most famous of all his books, 'El Escándalo,' are not translatable; the statement made about the latter in the *Times*—namely, that it was anti-clerical—is totally wide of the truth; it was so intensely pro-clerical that it gave great offense to the rationalist critics. Alarcón himself wrote a 'Historia de mis Libros,' printed in his collected works, and a good biographical sketch is prefixed to the first of his volumes of short stories. He excelled in invention, had the gift of dramatic construction in a high degree, and was unsurpassed in the charm and grace of his narrative powers. His death at but little more than fifty-eight is a great loss to Spanish literature.

#### Advance, Australia!

(TO THE FOUNDERS OF THE COMMONWEALTH)

YON albatross, whose stirless pinions follow  
The ship through smile and frown of wind and weather,  
Outsails, without the labor of a feather,  
Each frigate-bird and gull and ocean swallow;  
Yes—while the sunny billows wake and wallow,  
Now yellow as gold—now purple as flowering heather—  
Now glassing all the hues of morn together—  
In play rides he o'er steaming crest and hollow!

Australia—thou whose flight shall still advance  
On wings that never beat, yet never stay—  
That win (like thine own bird's) the race in play—  
Desert not thou, whatever winds of chance  
May fret the changing waves of Time's expanse,  
The ship that led thee on thy golden way!

THEODORE WATTS, in *The Athenæum*.

#### Boston Letter

ONE OF THE best-known men in New England is the Hon. George B. Loring. His tall, robust form, resembling that of the Rev. Dr. Phillips Brooks, his handsome face and dignified presence, have made him a notable figure at public gatherings, while his work in Congress and as Commissioner of Agriculture and Minister to Portugal has extended his reputation. Dr. Loring—for he has the right to add M. D. to his name, having won the degree at Harvard fifty years ago—has always had the gift of writing easily and gracefully for periodical literature, but now he is to place his name as author on the title-page of a descriptive and historical volume. 'A Year in Portugal' is to be the title of the book, now in the hands of the publishers, G. P. Putnam's Sons, and it has been my good fortune to obtain the first glimpse of its contents for the benefit of *The Critic's* readers. Dr. Loring, as is well known, makes his home in Salem, a few miles out of Boston, and is there at the present time.

The book contains a rapid sketch of a trip from London to Lisbon, with an account of a year spent in diplomatic service there, and of a trip to Rome. Of the historical events in the court, the author had an official opportunity to observe and to take part in those important personal events which occurred during the year 1889 and the early months of 1890. The agriculture and the absence of manufactures are elaborately discussed. The ancient architecture of Portugal, as seen in Lisbon, Coimbra, Oporto and Batalha is described, together with the eventful and bloody history of that period extending from the days of Alfonso Henriquez, who was proclaimed King after the battle of Campo d'Ourique in 1139, to the close of the Miguelite war in 1834. From this time Portugal has devoted herself to the restoration of her industrial condition and to a struggle for the retention of her possessions in Africa. On these possessions she depends for her financial position, and by them she will be enabled to secure a very large national revenue. Her people, Dr. Loring shows, are quiet, contented, and loyal to a government which gives them great personal liberty. The interest we have in Portugal consists very largely in the story of its brilliant career of discovery and commerce and its sudden and absolute decline.

The literature of Portugal is more interesting than extensive. Miranda and Camoëns stand at the head of the list both in point of time and in genius and attainment. The writers of the present day are engaged largely in journalism, while the works of Castilho, Castello, and Latino Coelho have a high local reputation. The narrow territory and circumscribed interests, together with the exclusiveness of the people, prevent the language from acquiring importance. French is the tongue of the court and of cultivated people, while English is very generally spoken by the officials. The King Dom Carlos and Queen Amalie speak English fluently, the latter having been educated in England.

Dr. Loring has given a strong personal interest to his book by recording the public and private experience of his term of service and his intercourse with the individuals with whom he dealt officially. It is evident that he has a higher opinion of the civil condition of Portugal than is generally entertained. He manifestly has great confidence in the wisdom and deliberation of Dom Carlos and in the latter's readiness to apply stringent measures when necessary for the support of his Government. The Constitution provides for the largest privileges, and the rights of the people are abundantly protected. Good provision is also made for the education of the people. Dr. Loring's official position gave him great opportunities to observe the manners and customs of the people, and while he describes the existing features of Portuguese society he is fond of lingering over the glories of the past. His sketches of John de Castro and Vasco de Gama are full of interest; and he portrays the tragedies of Urraca and Ines de Castro with that sense of fascination with which trying and touching events affect the student of history.

Another coming book in which New Englanders are interested is to form a needed addition to the meagre literature of the American stage. Under the title 'Actors on the American Stage,' a volume of essays, biographical and critical, of the players of pronounced merit will be published in the winter of 1891-92. Mr. George P. Baker, lecturer on the drama at Harvard, is to write a sketch of Mrs. Vincent, the 'dear old lady' of the Boston Museum; Mr. H. M. Ticknor has not yet selected his subject; Mr. Edward Fuller, author of 'Forever and a Day,' is to write of Julia Marlowe; Mr. F. E. Chase of Nat. Goodwin; Miss Mildred Aldrich ('Harlequin') of Minnie Maddern; Mr. John J. McNally, the playwright, of Agnes Booth; and Mrs. J. P. Sutherland ('Dorothy Lundt') of William Warren. Among writers, aside from the Bostonians mentioned, who contribute, with their subjects, are George Parsons Lathrop on E. M. Holland, Laurence Hutton on Charles Fisher,



Joseph Howard, Jr., on W. H. Crane, Stephen Fiske on John Gilbert, C. H. Meltzer on E. J. Henley, Franklin Fyles on John T. Raymond, J. A. Waldron on Albany on Alexander Salvini, A. E. Lancaster on Mrs. D. P. Bowers, Charles M. Skinner on Stuart Robson, J. H. Metcalfe on John Drew, Alfred Hennequin on Janauschek, Edward I. Stevenson on Denman Thompson and Neil Burgess, Hillary Bell on Georgie Cayvan, E. F. Coward on Maurice Barrymore, 'Nym Crinkle' on Clara Morris, Harrison Grey Fiske on J. H. Stoddart and Augustus Thomas, the playwright. The enterprise is due to Mr. Frederic Edward McKay, who edited 'Vignettes, Real and Ideal,' and contributed to that volume the story of 'An Interrupted Finesse.' He conceived the idea when at Harvard and has now found opportunity to carry it out. The value of such a biographical book will be recognized by all who know how few works treating honestly of actors' lives are in existence.

While I am writing of dramatic literature I may mention that Miss Emma Sheridan, so well known as the leading lady of the Boston Museum, has written a novel, 'Freda,' treating of life in the theatre. The story will appear first in a syndicate of newspapers. Miss Sheridan is the daughter of Gen. George V. Sheridan.

BOSTON, July 28, 1891.

CHARLES E. L. WINGATE.

### London Letter

THERE IS such a good article in *The Illustrated London News* on the all-important topic of the day—the Emperor,—that, at the risk of being thought stale, I must quote a few sentences:—

'This restless and overpowering energy is the Emperor's dominant characteristic. He is the one monarch in Europe who is devoted by a sense of personal responsibility. As Mr. Frederic says [Mr. Frederic's book 'The Young Emperor, William II. of Germany' is being reviewed], he has re-created kingship and made it a real and momentous force in Continental politics. . . . It is impossible not to sympathize with his earnest solicitude for the well-being of his people. . . . He has already introduced notable reforms into the educational, commercial, and industrial elements of the national life; and even the German socialists have begun to treat him with respect. He has put an end, moreover, to the religious war which was waged by Bismarck against the Catholics, with disastrous results to the general tranquility. In England we may smile at some of the stories of the Emperor's impetuosity. His craving for military inspection must have already produced a ferment in the red-tape officialdom of the British Army. Never were our troops inspected with such feverish zeal as he has displayed since landing on our shores. In every branch of affairs he displays the same nervous intensity. . . . Whatever his faults and limitations, he is every inch a king; and, much as the English nation admired and loved his father, they cannot deny to the son qualities which appeal forcibly to the imagination, and which make every lover of freedom wish well to this courageous young monarch, who has shown such capacity and such praiseworthy ambition as rarely distinguish the kingly office in these latter days.'

These are strong words and just ones. 'The young man in a hurry,' as Leo XIII. with curled lip designated William the grandson, at the outset of his reign, has justified his 'hurry.' All England to-day is ringing with praises of his vigor, his energy, his tenacity and his indomitable will; and whatever may be the outcome of it all, it would be as ungenerous as it would be untrue to deny that we have been astonished—almost astounded out of all our preconceived notions. While William is among us, William is the one person thought about and talked about, and that among sages and prophets, as well as among diplomatists and patriots.

There is nothing very new in the literary world, but there are some interesting changes in prospect. It is worth noting that Mr. Spencer Blackett retires into private life, and the fine old firm of Griffith, Farran & Co., whose palatial new quarters in Charing Cross Road seem to indicate an extension of business and widening of sympathies—if one may so speak,—are the purchasers of Mr. Blackett's stock, in which fiction largely figures. Hitherto Griffith, Farran & Co. have not been known by their fiction,—'mais nous avons changé tout cela'; one is nothing if one does not march with the times; and no great publishing-house can now afford to decline novels by the thousand, as the Blackwoods used to do of yore.

Mr. Hall Caine has just brought out a little book on the Isle of Man, a part of England (or, what am I to call it, with its own laws and government?),—an English-speaking territory within sight of English shores, at any rate—about which little is really known, except to holiday makers from the northern manufacturing districts, who flock thither to bathe and lie on the sunny sands, but who concern themselves with little else about the unique little island.

Evidently Mr. Gladstone, however, is better informed. Mr. Hall Caine has received the following compliment from his chief, to whom a copy of the book had been sent. After the usual gratitude formula, Mr. Gladstone proceeds to hope that 'when it goes into a second edition, a chapter may be added on the laws and administration of the island.' The suggestion is to be acted upon, and as 'The Little Man Nation' is already in its second thousand, doubtless the author only waits for recovered health to revise and enlarge it.

Whatever we may wish to say and however kind we may wish to be to 'The Nautch Girl,' it is almost impossible to imagine anyone really truthful who affirms it to be a success. Messrs. Dance and Solomon are not—Messrs. Gilbert and Sullivan. The former have somehow 'missed it,' just as the latter almost invariably 'hit it.'

Mr. Gilbert was such a finished workman that he could throw a glamour over the poorest raw material, while the wondrous spirit within Sir Arthur Sullivan's breast could not but sing melodiously when let loose at all. Now there is much that is funny, and pretty, and pleasant about the new piece at the Savoy; but there is nothing that is original. It all seems to be like something we have seen or heard before. Even the Ibsenite duet between the ever youthful and sprightly Miss Jessie Bond, and the wonderful wooden idol in the person of Mr. Denny, which won a double *encore*, provokingly and persistently reminded me of this and that histrionic scene and tune, all the way through; while the clever imitation of the skirt-dancing, now all the rage in London, is after all but a clever imitation. Of course every one will go to see 'The Nautch Girl,' but I doubt if many will go a second time.

'The Village Festival,' one of Sir David Wilkie's most admirable small pictures, is now on view at Dowdeswell's Galleries. It is in excellent condition and represents groups of villagers carousing in the yard of a country inn. The larger picture of the same subject in the National Gallery was painted for Mr. Angerstein in 1811, and is well known through the various engravings of it by C. W. Marr, W. Finden, W. Greatbach, and others. At an old country house, in a quiet room, little used at the back of the house, I saw yesterday another Wilkie, to my mind superior to this one. It represented one of the painter's favorite subjects, a village school (but not the village school so well known), and though many of the figures were but dimly seen, for the canvas needed cleaning, and was, moreover, hung in a bad light, the grouping and coloring were delightful to study. Some of the faces also, in particular that of the old pedagogue who is in a towering passion, are in Wilkie's most masterly style.

The quality of the pictures in the Cavendish Bentinck collection, the sale of which commences at Christie's to-day, is on the whole rather disappointing. Francesco Guardi is well represented, however, one of his best being a view of the ducal palace and surroundings from the port of Venice; and another view of Venice looking across the Grand Canal is also very fine. Amongst the paintings by Tintoretto is the portrait of a sculptor from the Blenheim collection, and a picture of a Venetian gentleman and family which has been shown at Burlington House. A panel of a cock and hen by Cuyp is a brilliant piece of coloring; and though the 'Butcher's Shop' by Teniers is almost as unpleasant in its representation as it would be in reality, it is, perhaps, paying the picture the highest possible tribute to say as much.

The Life and Letters of Mrs. Augustus Craven—née (Pauline) de la Ferronaye—are, I hear, in preparation for publication. Their editor and compiler is the late Mrs. Craven's nephew, Count Albert de Mun, the well-known French statesman and socialist. This ought to be an interesting book.

L. B. WALFORD.

### The Fine Arts Art Notes

MESSRS. HEINS & LA FARGE have been finally chosen by the Trustees to be the architects of the proposed Protestant Episcopal Cathedral of St. John the Divine. In noticing, on April 18, the four sets of drawings tentatively selected by the Trustees, we said of this one that its beauty would be almost wholly in the interior,—an interior of which no hint was given by the rather pleasing Romanesque exterior of the building, whose 'spires and pinnacles should be replaced by gilded domes, and light graceful cupolas.' Mr. La Farge is a son of the distinguished painter and stained-glass designer of the same name.

—The August *Art Amateur* is as full as usual, in illustrations, text and supplement, but contains nothing more interesting than the talk with Mr. A. F. Tait on the painting of poultry.

—Mr. St. Gaudens's statue of the late Gen. John A. Logan, for which the Illinois Legislature appropriated \$50,000, is expected to

be ready for erection at the entrance to Jackson Park, Chicago, next spring.

—The art building to be erected at Bowdoin College by the munificence of the Misses Walker, of this city, will be equipped as well as built at their expense. The cost of the edifice is not known as the designs have not yet been made. It will depend upon the designs—not the designs upon it.

## International Copyright

### THE ENGLISH CELEBRATION ON JULY 16

ABOUT 215 covers were laid for the dinner of the Society of Authors, at the Hôtel Métropole, London, on Thursday, July 16, 'in celebration of the American International Copyright Act.' (See last week's *Critic*.) The Americans present were the Hon. Robert Lincoln, United States Minister; Mr. Wolcott Balestier, Mr. and Mrs. Charles de Kay, Mr. Dana Estes, Mr. Clyde Fitch, Mr. and Mrs. Henry Harland, Mr. Henry Harper, Mr. Bret Harte, Mr. H. O. Houghton and Miss Houghton, Mr. and Mrs. Lorin Lathrop, Mr. Clarence McIlvaine, Dr. Benjamin E. Martin, Mr. and Mrs. Brander Matthews, Mrs. Louise Chandler Moulton, Mr. James R. Osgood, Mr. George W. Sheldon, Mr. G. W. Smalley, Dr. Ferdinand Valentine and Mr. Charles Dudley Warner. Among the English authors, publishers, etc., who 'assisted' were George Allen, Sir Henry Berge, Walter Besant, Augustine Birrell, William Black, Henry Blackburn, Paul Blouët ('Max O'Rell'), Dr. Bridger, Oscar Browning, Prof. James Bryce, M.P., Prof. Buchheim, Mrs. Mona Caird, Mrs. Lovett Cameron, Edward Clodd, Miss May Crommelin, Dr. A. Conan Doyle, George Du Maurier, B. L. Farjeon, Percy Fitzgerald, Dr. Richard Garnett, Rev. Dr. Ginsburg, Edmund Gosse, Rider Haggard, Egmont Hake, Thomas Hardy, Joseph Hatton, Prof. Huxley, the Rev. Dr. Lansdell, Lady William Lennox, Maarten Maartens, Justin McCarthy, M.P., Justin H. McCarthy, Norman McColl, Prof. Minto, Cosmo Monkhouse, George Moore, Lord Monkswell (Chairman), Lewis Morris, Walter Pater, Lady Pollock, Sir Frederick Pollock, Walter Herries Pollock, Reginald Stuart Poole, Stanley Lane Poole, J. Fraser Rae, F. W. Robinson, the Rev. W. W. Skeat, Douglas Sladen, J. Ashby-Sterry, H. D. Traill, Andrew Tuer, Theodore Watts, William Westall, W. G. Wills and Oscar Wilde.

### THE IMPORTATION OF BOOKS IN FOREIGN TONGUES

THERE appears to be no room for doubt that the new Copyright law admits foreign books of which only the translations are copyrighted here; and that it admits them duty-free. The free list of the new Tariff law includes (§ 512) works twenty years old, (§ 513) 'books and pamphlets printed exclusively in languages other than English,' and books and music in raised print for the blind, (§ 514) works intended for use by the Government, and (§ 516) works owned, and in actual use for more than one year, by persons or families from foreign countries. The Copyright law says distinctly that, 'in the case of books in foreign languages, of which only translations in English are copyrighted, the prohibition of importation shall apply only to the translations of the same, and the *importation of the books in the original language shall be permitted*.' An exception in this law suspends the rule against importing copyrighted works not reprinted in this country 'in the cases specified in paragraphs 512 to 516, inclusive,' as above.

### THE LIBRARIAN OF CONGRESS KEPT BUSY

'MR. SPOFFORD, the Librarian of Congress, is kept very busy these warm days,' says *The Evening Post*, 'answering the correspondence which pours in upon him with every mail, most of it concerning the interpretation of the new Copyright law. A surprisingly large number of persons manifest an interest in the subject of the "catalogues of title-entries" which the law requires the Librarian to furnish to the Secretary of the Treasury, and the Secretary to print, at intervals of not more than a week, for distribution among the collectors of customs and postmasters at offices receiving foreign mails. These catalogues are designed, of course, primarily to inform the officers mentioned what publications are to be excluded from entry; but incidentally they are of value to American authors, publishers, librarians, collectors, and persons otherwise interested in literature. Hence the Government proposes to accept subscriptions for them, at the rate of \$5 a year, a sum which is expected nearly to cover the expense of getting them out.'

The impression has got abroad that Mr. Spofford is designated to receive subscriptions, and he is deluged with applications and inquiries in consequence. To all he is obliged to send the uniform answer that the subscribing must be done through the collectors of

customs, whose duty it is to account for the money so received and instruct the Department how many copies will be necessary each week to supply their local demands.

'It is a curious thing,' observes the same paper, 'that so large a number of professional writers, musicians, publishers, etc., who make it a part of their regular business to take out copyrights, should not feel enough interest in the protection of their own property to examine the statute and follow its language literally in furnishing the Librarian of Congress with the data on which they base their claims. Some of the provisions of the new statute are too blind for even an accomplished lawyer to interpret with ease, but the particulars required by the Librarian can be ascertained by any layman's intelligent reading. A great many applicants for copyright—perhaps it would be not too much to say the majority—make their applications in a way that would ascribe to the Librarian clairvoyant powers, or an acquaintance with the family history of persons he has never heard of before.'

### IN THE CASE OF RESIDENTS WHO ARE NOT CITIZENS

'DOUBT has arisen,' says the *Tribune*, 'in respect to the proper construction of Section 13 of the act, so far as it may affect foreign-born residents of the United States who have not been naturalized. That section provides that the act "shall only apply to a citizen or subject of a foreign State or nation when such foreign State or nation permits to citizens of the United States of America the benefit of copyright on substantially the same basis as its own citizens; or when such foreign State or nation is a party to an international agreement which provides for the reciprocity in the granting of copyright, by the terms of which agreement the United States of America may, at its pleasure, become a party to such agreement." The old law in relation to copyright has always been liberally construed for the benefit of unnaturalized foreigners resident in the United States, so that thousands of copyrights have been granted to citizens of France and subjects of Great Britain, Germany and other countries residing in this country. Now, what shall be done if a subject of Germany, Italy or any other country not embraced in the President's proclamation of July 1, who is a resident of the United States, shall apply for copyright under the new law?'

### THE COPYRIGHTING OF FOREIGN MUSIC

'MR. SPOFFORD,' says the *Post*, 'stands firmly by his decision that foreign music may be copyrighted without reprinting in this country. He bases this view upon the fact that the new law makes the distinction, in plain terms, between "a book, photograph, chromo or lithograph," which it requires "shall be printed from type set within the limits of the United States, or from plates made therefrom," and the general list. . . . There will doubtless be a contest over this, as certain American music publishers insist that the new law requires that foreign books shall be reprinted here in order to obtain the benefits of copyright, and that a piece of sheet-music is, for the intents of the law, to be regarded as a book. . . . The music-publishers are evidently disturbed by the prospect. If they cannot get a decision in their favor, they have little hope of getting relief from Congress for a good while to come. Moreover, by the argument they are making, they obviously intend to put a broader construction on the statute than could possibly have been in anybody's mind when the bill was under discussion, for they claim that the word "type" should be held to include "all punches and other devices by which books, and all publications construed to be books, are made."'

### Notes

'THE American publishers,' according to *The Athenaeum*, 'are "on the war path," now that the copyright question is finally settled. Mr. H. O. Houghton, the head of the great Boston publishing firm of Houghton, Mifflin & Co., has arrived in England to see what arrangements can be made with English authors in view of the altered conditions, and other American publishers are on their way to our shores.'

—*The Athenaeum* says that Mr. R. H. Davis has been proclaimed as the 'Kipling of America,' and is expected to justify the title with a story to be called 'The Reporter who Made Himself King.' It is necessary to be three thousand miles away to discover such facts as these. The story in question, which is somewhat in the Stockton vein, we understand, is intended for boys, and will appear (or disappear) this fall, on several successive Sundays, in the Youth's Department of the McClure Syndicate of newspapers; emerging thence as the titular story of a collection of tales for boys, by the author of 'Gallegher,' to be published by Charles Scribner's Sons. It will tell of two lads on a barbarous island who have in



their possession a cable belonging to a defunct cable company, and who get up a war in order that one of them may become a war-correspondent. A more serious story by Mr. Davis will make its appearance in the October *Harper's*; and in the Christmas number of the magazine, Van Bibber will be reintroduced in a tale of theatrical life.

—Messrs. D. Appleton & Co. announce not only Mr. Herbert Spencer's new work, 'Justice,' but a new edition of his 'Essays: Scientific, Political, and Speculative,' in three volumes, comprising most of the miscellaneous writings heretofore published separately, together with several new essays.

—Prof. Tyndall's health is improving to such an extent that he is preparing for the press a volume of essays, addresses, and reviews, to be issued under the title 'Fragments of Science.' Sir John Lubbock also is about to send another book to the printers.

—'The Works of Charles Dickens,' in an entirely new edition, in forty-eight volumes, illustrated with etchings and engravings by Cruikshank, Seymour, H. K. Browne ('Phiz'), Barnard, etc., is announced by Dodd, Mead & Co. A unique feature consists of a series of twelve portraits by celebrated artists, which appear in chronological order in the works, 'showing the appearance of the author when he wrote his most notable novels.'

—Mr. Benjamin R. Tucker will soon issue 'Russian Traits and Terrors,' by 'E. B. Lanin,' which is said to be 'a collective signature employed by several contributors to *The Fortnightly Review*.'

—'Blanche, Lady Falaise,' by Mr. John Shorthouse, author of 'John Inglesant,' will be published shortly by Macmillan & Co.

—Among the authors with whom the Cassell Publishing Co. have made arrangements for simultaneous publication of certain of their works in this country and England are Mr. Stevenson, Mr. Clark Russell, Dr. Conan Doyle, the Rev. S. Baring-Gould, Mr. Quiller Couch ('Q'), Mr. Stanley Weyman, Mr. Frank Stockton, Mrs. E. S. Phelps Ward, Mrs. Alexander, Mrs. Molesworth and Mrs. Parr.

—Mr. Charles E. L. Wingate has been asked to contribute to the forthcoming work, 'Actors on the American Stage,' referred to in his Boston Letter this week, a sketch of Mme Modjeska.

—We clip the following notes from *The Athenaeum* of July 18:

The August number of *Macmillan's Magazine* will contain the first chapters of a new story by Mr. Bret Harte, called 'A First Family of Tasajara.'—The next number of *The Library* will contain some new verses by Dr. Oliver Wendell Holmes, which were sent to the editor along with a presentation copy of 'Over the Teacups.'—Mr. Poultny Bigelow has nearly finished a history of Germany between the years 1795 and 1816. His work will contain details which have not yet been published, as he has had access to private documents in the archives at Berlin, and the German version of many historical events will be given by him for the first time.—As is known, the Americans take the chief part now in the propagation of the English language in Turkey and the Danubian countries. What was the Girls' School at Constantinople has become the American College for Girls, and under a Charter of the Commonwealth of Massachusetts is entitled to confer degrees of B. A., etc., for which the commencement was for the first time held last month.

—Wilhelm II. is said to be an ardent Ibsenite. The Rev. Philip H. Wicksteed, 'in response to popular demand,' has delivered a course of four lectures on 'Ibsen and his Works' at the Chelsea Town Hall, London. There is a probability of these lectures being published as a companion volume to Mr. Wicksteed's studies of Dante.

—Mr. Lafcadio Hearn is reported to have married a Japanese, and become a professor in a Japanese college.

—Mr. Aldrich has left London for Bayreuth. Mark Twain also has gone to Germany. — Mr. Brander Matthews has returned from London to Paris, and will sail for New York on Sept. 12.

—A monument to Mrs. Browning is to be erected at Ledbury in Hereford, where she spent much of her childhood. It will probably take the shape of a clock-tower in brick and stone, with a bronze bust in a niche below the clock, and a quotation from 'Aurora Leigh' and some other suitable inscription.

—*The Academy*, London, July 4, prints this despondent paragraph:—

Mr. B. A. Quaritch is returning from America with most of the books which he took out with him some months since to tempt the bibliophiles beyond the Atlantic. The great millionaires have no taste for books and manuscripts; but there are virtuosos among those who are less blessed by fortune. One of the pretty little volumes bound about 1600 in morocco gilt with daisies, which are usually ascribed to the ownership of Marguerite de Valois, has disappeared from Mr. Quaritch's show, having probably been annexed by some person in whom the instincts of the collector are more active than his sense of honor. Of the folio letter of

Columbus in Spanish (undated, but printed in April, 1493, by Johan Rosenbach, at Barcelona), which was undoubtedly the first printed announcement of the discovery of the New World, Mr. Quaritch brings back the unique copy which it was supposed the Quatercentenarians at Chicago would have been eager to possess. This is curious, considering that a small quarto reprint, which is now universally admitted to be a modern fabrication, found a prompt buyer in New York last year, and has changed hands since at a high figure. The unique folio will probably be seen for sale in a London auction-room by and by.

—Mrs. Samuel Mather of Cleveland has given \$75,000 to the Woman's College of Western Reserve University. This College and the whole University are growing rapidly.

—'Misjudged,' by W. Heimbürg, translated by Mrs. J. W. Davis, is announced by Worthington Co.

—'M. A. G.' writes to us from Colorado Springs:—'I observe in your issue of June 13 a little story regarding Mr. Anstey's tale of "The Black Poodle." A similar incident to that upon which the plot of another of Mr. Anstey's works ("The Tinted Venus") turns, is to be found in "The Venus of Ille," by Prosper Merimée. This was published in English, by Brentano, in 1889, with an introduction by Mr. Edgar Saltus. The volume in which it appears is called "Tales before Supper."'

—The story by Maria Louisa Pool, which, under the title of 'That Carolyn Gal,' was first published in the *Tribune*, has been issued in book form by Harper & Bros. The volume is called 'Dally,' from the name of the heroine.

—Mr. H. H. Johnston is writing a book on Livingstone and Central African exploration, which will be illustrated from original drawings by the author and from photographs.

—A Berlin letter in the Chicago *Tribune* says that very little is known of Pietro Mascagni, the composer of 'Cavalleria Rusticana,' the one-act opera which, written in competition for a prize at the Milan Conservatory of Music, has met with astonishing success throughout Italy and Germany, has been produced at Vienna, and is in preparation at Paris and London. Signor Mascagni is only four or five and twenty years of age.

—Mr. Augustus Harris, manager of the Royal Italian Opera, Covent Garden, has been knighted as a reward for the brilliant entertainment on July 8 at Covent Garden, which he organized in honor of the visit of the Emperor of Germany to England.

—At a sale in London last month a series of the original editions of Dickens's works and Dickensiana, uniformly bound by Bedford, for which the owner had paid 110*l.*, brought 152*l.*; the first edition of Rowlandson's 'Dance of Death and the Dance of Life,' with duplicate plates, 30*l.*; the first edition of Butler's 'Hudibras,' 21*l.*; of Dr. Johnson's 'The Idler,' two volumes, large paper, 18*l.* 5*s.*; of Bewick's 'Fables of Æsop,' with Bewick's thumbmark, receipt, and autograph, 18*l.*; MS. of Dickens's 'Reflections of a Lord Mayor,' 10*l.*; first edition of Goldsmith's 'Deserted Village,' 10*l.*; first edition of 'Paradise Lost,' 14*l.* 10*s.*

—Mr. Lang will follow up his 'Fairy Books,' blue and red, with a 'Blue Poetry Book.' Mr. Anstey is going to reprint from *Punch* a second series of 'Voces Populi.'

—Miss Balfour, who accompanied Chief Secretary Balfour on his recent journeys to the west coast of Ireland, has written out her observations for *Murray's Magazine* for August. Mrs. King, who accompanied her brother, Dr. Liddon, to Egypt and Palestine, two years ago, wrote a series of letters on the subject of their trip, which Messrs. Longman will publish in the fall.

—Reviewing Mr. Dempster Sherman's latest book, *The Athenaeum* remarks of the author:—

He is one of the still small but rapidly increasing number of lyrists who, seeking independence from the prevailing fashions of Victorian literature, betake themselves to a simpler, though not less artificial, school, and briskly set themselves for task to evolve quaintnesses and prettinesses and delicate love-lays, half-jest, half-earnest, arranged in stiffly graceful short-lined metres, in the manner of pre-Popean days. 'Lyrics for a Lute' is pleasant—very much because what it imitates is pleasant, but yet with merit of its own. As a specimen of the author's poetical intention and success, 'Heliotype' is typical.

This poem (which the reviewer reprints) is the one chosen for quotation by the writer of the review of the book that appeared in *The Critic*.

—Otto Kramer, a fair-haired, delicate-looking German boy of fourteen, was charged before Justice Duffy at the Essex Market Court, the other day, with stealing books of fairy-tales and other children's lore. The lad cried bitterly and said how very, very sorry he was. 'Justice Duffy quieted him,' says the *Times*, 'by reading aloud a tale of King Alfred, and then gave him a little lecture, saying that he would a hundred times rather have him steal books.

than gold, and that, although he was sorry for him, he'd have to hold him for a higher court.

—Mr. Orrington Lunt of Evanston has given \$50,000 to the Northwestern University for the erection of a new library building.

—*The Book World*, London, announces a new book about William Blake, to consist of 'the reproduction of his manuscript which explains the meaning of the vein of mystic mythology that renders incomprehensible the poet's "Songs of Innocence and Experience." It will be a commentary on Blake's 'Prophetic Books' under the joint editorship of Messrs. E. J. Ellis and W. B. Yeats, and will presently be issued in two volumes by Mr. Bernard Quaritch. The first volume will contain the key to Blake's system, and an explanation of the names and stories of his poems; the second, the whole 'Book of Vala,' printed from the original manuscript, some of the unpublished designs belonging to it and over one hundred and fifty pages of facsimiles from poems engraved by Blake, with illustrations from the best examples available.

### The Free Parliament

[All communications must be accompanied with the name and address of the correspondent, not necessarily for publication. Correspondents answering or referring to any question are requested to give the number of the question for convenience of reference.]

#### QUESTIONS

1626.—Did George Sand ever write a book called 'Les Maîtres Mosaïstes'? and if she did, has it been done into English? The only title like it given in 'The Encyclopedia Britannica' is 'Les Maîtres Sonneurs.'

FREDONIA.

L. C. B.

[There is such a book, but we know not whether it has been Englished.]

1627.—Have English translations ever been made of George Sand's 'Elle et Lui' and P. de Musset's 'Lui et Elle'?

NEW YORK.

G. E. R.

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\* \* List of Full Announcements and prospectus of *Memoirs of Talleyrand* and the *Knickerbocker Nuggets* sent on application.

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#### ANSWERS

1586.—Don't ask W. H. T. to wait for Mr. Julian's 'long-promised' 'Dictionary of Hymnology.' He will probably find what he needs in 'English Hymns: Their Authors and History,' by the Rev. Dr. Samuel W. Duffield, published by Funk & Wagnalls.

NEWARK, N. J.

N. B.

1620.—The poem spoken of was given to the editor of the *Urbana Citizen and Gazette*, an excellent Ohio weekly paper, by Mr. James Whitcomb Riley, in response to a request for his favorite poem. The paper was at that time—last winter, I believe—publishing a series of the favorite poems of prominent Americans and Englishmen in the literary and political fields. Mr. Riley quoted the poem from memory, saying that he had learned it when a youth and that he did not know who wrote it. The poem has since floated through the newspapers, but I have never noted any claim or disclosure as to the authorship of it.

RIPLEY, OHIO.

C. B.

### Publications Received

RECEIPT of new publications is acknowledged in this column. Further notice of any work will depend upon its interest and importance. When no address is given the publication is issued in New York.]

Brète, J. de La. The Story of Reine. \$1.25	Boston: Roberts Bros.
Churchill, S. General Gordon. \$1.25	F. H. Revell Co.
Cook, W. W. The Corporation Problem. \$1.50	G. P. Putnam's Sons.
Duchess, The. A Little Rebel. 50c.	Rand, McNally & Co.
Hardy, T. A Group of Noble Dames. 50c.	Harper & Bros.
Janvier, T. A. The Uncle of an Angel, etc. 50c.	Harper & Bros.
Keats, J., Letters of. Ed. by S. Colvin. \$1.50	Macmillan & Co.
Kielland, A. Tales of Two Countries. 50c.	Harper & Bros.
Kinglake, A. W. Eothen. \$1.25	G. P. Putnam's Sons.
Landon, W. S. Imaginary Conversations. Vol. I. \$1.25	Macmillan & Co.
MacAlpine, A. A Man's Conscience. 50c.	Harper & Bros.
Martineau, J. Types of Ethical Theory. Vol. I. \$2.60	Macmillan & Co.
Mitchel, F. A. Chattanooga. 50c.	American News Co.
Monist, The. Vol. I. \$3.	Chicago: Open Court Pub. Co.
Moore, J. H. History of the Five o'Clock Club. 50c.	Privately printed.
Pennell, J. and R. R. The Stream of Pleasure. \$2.25	Macmillan & Co.
Peterman, A. L. Elements of Civil Government. 60c.	American Book Co.
Pool, M. L. Dally. 50c.	Harper & Bros.
Sargent, E. B., and Whishaw, B. A Guide Book to Books. \$1.50	Macmillan & Co.
Shakespeare's Works. Ed. by W. A. Wright. Vol. III. \$3.	Macmillan & Co.
Walker, J. B. The Church and Poverty. 10c.	
Webb, W. Seward. California and Alaska. \$2.25	G. P. Putnam's Sons.
Westermarck, E. History of Human Marriage. \$4.	Macmillan & Co.
Whitman, W. Good-Bye my Fancy. \$1.	Phila.: David McKay.

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